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ENGLISH WRITING, APPROACHES TO COMPOSITION.
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ENGLISH WRITING:
Approaches to Composition

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LITERATURE AND COMPOSITION

by James F. McCampbell

What is necessary to get a student to write well? The most obvious answer is that he must have ideas to write about. Very well then, how can we help him develop ideas? Certainly we cannot equip him with ideas the way we might equip him with gym shoes. Ideas are something very different; they are internal. What can we do to get the cogs turning? What can we do to stimulate that ill-defined process we call thinking?

One technique that the Euclid Central curriculum uses to motivate thinking is stimulation through literature. For example, "Born of Man and Woman" by Richard Matheson is the introduction to the unit on The Outcast. The story of a "thing" oozing green fluid and chained to the basement wall by its parents, it provokes innumerable questions from the students. It begins the thinking process; it starts students asking questions. But answers are the ends of questions, and the end of questions is the end of learning. The teacher's task is not to complete the inquiry with answers, but rather to extend it with additional questions. On the other hand, we derive our satisfaction from solving problems. The teacher, then, plays a dual role in directing the class. He must allow tentative statements of solution as well as maintain the openendedness that additional questions provide. Thus the unit process becomes a kind of rhythmic flow of increasing intensity and depth as the students move from question to answer to question to answer.... This unit process--as it uses short stories, poetry, essays, and novels both to provide additional questions and to suggest tentative answers--seems successful in developing the student's ideas.

Another technique which proves successful in starting thought is the direct presentation of a problem--for example, what is justice. The students follow the same rhythmic pattern, this time moving from a tentative answer to literature which proves the definition inadequate and hence leads to additional questions and redefinition.

We know the importance of relating writing assignments to the experience of the writer. Literary units are inherently more sound in this respect than the usual theme assignment that seeks to take advantage of the student's personal experience.

"Good morning, boys and girls! Well, here we are in our third day of school. We know our seats, we've received our books, we've read the first story. Now before we begin our discussion of the story, I would like to get a sample of your writing ability. Everyone take out his notebook and write a theme for me about one of these two topics: 'What I Did Last Summer' or 'Looking Back at My Life.'"

I've given that assignment--or one very much like it--and I suspect you have, too. Why? Because we really did want that writing sample; we wanted it to find out what problems our students had so we might begin helping them to improve. And we wanted to give them a topic that they could manage--something that would be easy for them to write about. We could both write out almost exactly what we got as results--"On September 23, 1950, in St. Mathews Hospital there was born to Mr. and Mrs...."

The inherent difference between such "personal experience" assignments and assignments growing from the literary unit is that the personal experience assignment has no structure. Think for a moment about the school year which began for you last

September. Does it have structure? How long would you have to analyze yourself and your world to discover the patterns that have grown or been discarded in the last eight months? What could you say about that period? Have its threads formed strands to form a rope that you can grasp and call your life? Does it have a warp and woof, a design, an end and a beginning? The personal experiences of our lives are so intimate a part of our totality that we can structure them only through the objectivity of time.

But the problems of the literary unit, on the other hand, lend themselves to structure because they are specifically goal-directed. As they give direction and purpose to inquiry, so do they give direction and purpose to writing. The student knows what he is about. He knows what to say and why he is saying it. The unit provides the structure inherent in a problem solving approach to learning.

This is not to say that the student's learning process has followed the unit structure in sequential predictable steps. On the contrary, it would seem that the structure of the thinking and learning process is very different from the structure of a finished composition. Consider your own process of thought development in reading, in conversation, or in writing. It wanders, jumps, doubles back, illogical and incomplete. It is a sort of maze-like syndrome that opens out in many directions to other syndromes. Yet we expect the composition to be logical and unidirectional. The thought process is like a vine--organic, growing in many directions, attaching to many objects; the composition is like an arrow or a circle--directional and closed. The student knows this at least subconsciously. He gives evidence of his knowledge in the scrawled drawing that fills the last page of his theme in a slightly rococo style--THE END. Yet his theme will not have the finished structure that the words imply unless the student has a purpose and direction to tie his thoughts to. The problem solving approach can serve this function. It gives direction and purpose; it demands the objectification and precision of statement that are necessary to composition.

Nor do I wish to imply that writing about personal experiences is impractical. Such assignments are invaluable to literary units because they illuminate the relationship between literary study and the student's life. But such an illumination is possible only if the assignment is carefully selected and structured for the student. In nearly every unit our curriculum creates an opportunity for students to look at their lives in terms of the unit concepts. But notice the difference. Whereas the typical "personal experience" theme asks the student to find a significant pattern in the welter of his experiences, our units give him a conceptual tool which he can apply to better understand his experience.

Now that sounds pretty profound, but it isn't really. The process actually consists of some very simple questions. When the students have gained some insight into the unit problems, a discussion leads them to see their own lives in these terms. "Have you ever been treated unjustly? By whom? When? What did he do that was unfair? How did it turn out?" Very quickly the class has provided the skeletal structure for a personal experience theme.

But of course they aren't ready to write their themes yet. The teacher must provide enough practice with this kind of assignment so that the students can function with confidence. Our units provide this experience by the use of group techniques

and model compositions. As students suggest appropriate answers to the questions, the teacher takes notes on the board, organizing the student comments into a logical pattern. Then he directs additional questions to the class to assist them in formulating the paragraph structure of the theme. Finally he leads the class in writing the sentences which fill out the skeletal form which the class has developed. With this model in mind, the students are divided into small groups to organize a second theme following the pattern they have developed. This small group situation offers ideational and organizational support from peers, greater opportunity to verbalize, greater independence, and practice in using the model. It frees the teacher from whole class responsibility and allows him to work more closely with those students who need the most guidance. The final step is the individual theme. Because they are familiar with the pattern and have had the opportunity to verbalize their ideas, they are far better prepared to write a good theme.

The unit approach to literature also provides a sound basis for the research paper. Again, the problem solving basis of the unit makes the use of library skills purposeful. But more important, the paper itself has value. No longer an empty exercise in form, it becomes a valuable addition to class discussion of the unit concepts.

However, the basic difficulty with the research paper is that we often find ourselves grading the Encyclopedia Britannica (and that's particularly embarrassing if you happen to give it less than an A). The fault is that we are asking students to write about topics with which they are not familiar. As a consequence we get the thinking of authorities rather than the thinking of the student. Of course the student learns much in the process. He learns many facts and ideas from his intimate association with the material. But because we feel that the process of inductive investigation will in the long run be more valuable than the learning in a research paper, and because we feel that compositions are better when they are the explication of concepts which have been carefully and fully developed under the teacher's direction, our units are extremely limited in their use of research. We are more interested in thoughts about books than thoughts from books.

Literature also serves as a model for teaching creative writing. The patterns of narrative; the development of specificity in setting, characterization, and action; and the emergence of style are all characteristics of good short stories which the students can abstract and use as patterns for their own writing. The varying abilities of the students will dictate the specificity of the model that must be used, but all students can gain from the imitation of professional writing. To reiterate, the achievement comes not from the exhortation "Imitate!" but rather from the inductive analysis of pattern and purpose--the involvement of the student in the process of self-improvement.

The process is important--not the works read, nor the answers formulated, but the process of investigating experience, both real and vicarious. When a student has read Macbeth carefully, with the teacher's direction; when a student has written his research paper on the Elizabethan theater or the uses of the supernatural in Shakespeare's tragedies; when the student has done his character study of Lady Macbeth; how do we measure what he has learned? We give him a test

on Macbeth. We measure his ability to reproduce with sophistication the ideas of others--his teacher or the scholars. But we do not measure his ability to apply this knowledge to other situations. On the other hand, the literary units of our curriculum attempt to focus not on facts, research, and teacher lectures, but rather on the concepts which are applicable in other situations. What does this have to do with composition? It suggests that the final test of a student's learning is not in his ability to deal with a work previously well analyzed, but rather in his ability to use concepts in understanding works of literature fresh to him. Such understanding cannot be measured as well by multiple choice as by the student's ability to relate work and idea in an integrated way, and this ability can best be measured by composition. The literature unit, then, offers this further advantage in teaching composition. It measures the student's ability to see relationships and to apply ideas in new situations. In other words it measures his ability to structure and organize his experience--his ability to compose.

Finally, the literary unit has a significant relationship to composition because it deals with the topics close to the heart of every English teacher. We have a responsibility to the whole child, of course. We have a responsibility to teach thinking as well. But we have a special responsibility--we have the responsibility of helping the student recognize the value of viewing the world in a certain way--a way of imagination, and dreams, and soul; a way of trivialities and tragedies; a way of magic illumination. And we can't accomplish that responsibility with insipid assignments about "My Most Interesting Experience" or "If I Had a Million Dollars." We must make literature and composition work together to help the student develop concepts and approaches which will make the world of the verbal symbol one of meaning and value.

Now that's all very well, but you will have noticed by now that this article has not dealt with the specific skills of composition. How can literature aid us in approaching the problems of incomplete sentences, atrocious spelling, subject-verb agreement, etc., etc., etc.? Perhaps there is no way to avoid the drudgery of inventories and analysis of mechanical errors, but the integration of the literary unit and composition does offer one value. If we have learned to deal with small groups in the study of literature, we can apply the same structure to the improvement of composition skills. As soon as we have broken the barrier of whole class instruction, we can work with composition problems as they are evident, rather than giving broadside lessons on sentence structure or unity to students who are either beyond our discussion or not yet ready to learn. The idea of treating composition problems as they arise for individuals, small groups, or large groups is not, of course, an approach inherent in the integration of literature and composition. But it is an approach inherent in our units which attempt to use group structures to adapt to the needs of the students. In this approach, composition skills are taught as they are needed rather than being forced into a sequence which is neither logical nor efficient.

The unit approach offers continuing practice in some of the most significant composition skills. Let's follow a unit chronologically to see the problems of composition it involves. The initial step in the unit involves either definition or the statement of a problem. The problem of definition involves clarity of

expression and the ability to see both similarities and differences. The ability to define serves as a method of providing a simplified, objectified scheme for approaching a conceptual area. The process of continual redefinition through expansion and refinement serves to maintain openness to learning. And finally, definition demands the use of logic in composition. The statement of problem forces clarity and precision of statement which lay the background for logical well organized answers.

As the unit proceeds, particular methods of skilled writers are analyzed and used as models for exercises in particular writing problems--characterization, description, etc.

The unit offers a meaningful structure to relate to personal experience. Such a composition assignment brings both satisfactory results and an additional source of knowledge about the unit.

As the unit nears its end, the various specific creative writing exercises can be edited, combined, and expanded to result in a more complete creative composition.

The application of unit concepts to a novel results in an expository analysis which offers opportunity for the teacher to discuss with the student the specific problems that he is encountering in the unit and in his composition.

The final expository analysis of a literary work offers a measure of the student's ability to apply unit concepts in an independent composition. The composition is a measure of the student's ability to apply composition skills and unit concepts in individual expository analysis.

The literary unit, then, has the following advantages as a basis for composition. It provides conceptual tools for interpreting literature and experience. It provides a problem-solving goal which in turn provides a structure for composition. It gradually decreases the teacher's role so that the student can become more independent in his thinking and composition. It provides professional models for both expository and creative writing assignments. It provides time in the classroom for individual conferences. It deals with the topics most central to the English curriculum.

Finally, and perhaps most important, it provides a process. Because the unit does not seek to teach specific works, because it does not seek to teach specific answers, there is hope that it may teach a process of inquiry--formulation, tentative application, and further inquiry--which will help the student become a thinking growing free individual.

COMPOSING: EPIPHANY AND DETAIL

by Joseph T. Dyess

One of the things that frustrated me most as a high school student was to have a paper returned by my English teacher with the comment, "A good idea - needs developing" or "A good idea - defend it." Of course I thought it was a good idea or I never would have turned it in as a paper. I also thought it was well developed; otherwise, I would have done more to it before it was marked. This experience resulted in my spending time writing a paper, the teacher spending her time reading it and neither of us making progress. I was prepared to do nothing more than write another paper that had a good idea that was poorly developed and she could do nothing more than give me another low mark.

I now realize what my troubles were. I lacked definition of audience, exactness of argument and consistency of tone; but at the time I did not know and, at the time, the methods used by my teacher were not adequate to instruct me. She was trying to teach me to write. She could not do that. I cannot teach writing, nor can you.

She could have helped me by teaching revision, rewriting. She could have forced me to decide with whom I was sharing my idea, what knowledge of the subject did my audience have, what prejudice in their thinking I had to overcome before they would agree with me, what emotional tone would be most appealing to my readers. She could have given me numerous questions to ask myself--questions which have little to do with composition, per se, but questions which are essential aspects of communication.

We, as English teachers, cannot teach a student to be brilliant, nor can we force him to have "good" ideas. We can, however, teach students how to take defensible positions and maintain them. We can teach them to present good ideas, if they have them.

At this point I could bemoan the fact that there are no reference books to which teachers of composition can go to find out how to teach. I could bemoan the fact that the language is infinitely flexible and, therefore, we have no beaten paths to follow. Those things keep the teaching of composition from being a science.

On the other hand, they are essential ingredients of art form. Comb and Snyggs' Individual Behavior tells us that all perceptions are unique. If this is true, presentations or ideas will, out of nature of the thought process, be unique. Because the writer is presenting his unique perception of what occurs, even the simplest exposition is creative. This is not new; we see it each time we give an essay on factual information. Even though the facts remain the same, the organizational structures have as many variations as there are students in the class.

Composition, then, is creativity. It is one of the performing arts. It is a record of an individual's unique perception of events. Our task is to let the student know that it is a creative process.

It is unfortunate for the high school English teacher that students do not see composition as one of the performing arts. Every day we observe students spending hours practicing the piano alone in an isolated room preparing for the recital, or we see band members drilling for a parade that is scheduled for next month, or football

players pushing and pulling all week for the Friday night game. At the same time, in English classes we read papers that are hurriedly done, poorly done, and usually written late in the evening after the student's body and mind are exhausted from seeking attention through the performing arts.

Perhaps the very limited attention gained by a student for his efforts is a reason why the effort is so small. When a student knows that a paper is going to be read only by one person and his reward is nothing more than faint praise and a grade, is it worth it to an egoistic and gregarious sixteen year old to spend two hours of "attention getting" time for such ephemeral reward?

The English teacher should compete with the bandmaster and the football coach for the student's time. He should give his students audiences and give them ways to show off their successful efforts.

First, the teacher should stop assigning essays to be written in class and turned in to the teacher at the end of the period. Instead he should use a technique that has been very beneficial in graduate seminars--student criticism. Second, find money to finance a literary magazine as often as possible. Third, deliberately model the form and style of proven writers. Fourth, decide to write each new type of assignment made to the students and share each stage of the writing with them; epiphany demonstrates the struggle that all people must make in order to sustain the intellectual effort of marshalling thoughts and expressing them coherently in an ordered structure of language.

The practice of writing essays in class allows the student to do nothing more than splash his ideas onto a piece of paper and give the draft to the teacher. Even the experienced, professional writer cannot or will not display his first draft as his final effort. The practice of writing in class defeats the teacher's purpose because the student does not have time nor the ideal conditions to employ the revision techniques the teacher is trying to give him.

Instead, the student should read the paper to his classmates. This removes the practice of writing only to please the teacher or, not caring about the teacher, writing to please no one. The student has an audience and a chance to receive praise from his classmates. The audience which becomes his critics should be given checklists containing the major topics that have been taught in composition. With the lists they can judge his clarity, unity, and coherence, logical development, internal consistency, figurativeness, sentence variety, etc. As soon as a student finishes reading his paper, members of his audience should be asked for their criticism. This criticism must include positive as well as negative comments and justifications of all evaluations given. The teacher should then summarize the suggestions and allow the student to take his paper back to the privacy of his home for what E. B. White has so well observed.

> "Writing is, for most, laborious and slow. The mind travels faster than the pen; consequently, writing becomes a question of learning to make occasional wing shots, bringing down the bird of thought as it flashes by."

At home the student revises his paper in light of the criticism given and has another possible reward. At the end of the marking period his paper might be selected for the literary magazine.

I realize that if a teacher has a class of thirty or forty students in a classroom, student criticism can be used very little. However, the idea is very effective and might be used in this way. When the teacher has finished introducing the aspects of good composition to the class and has explained the critical checklist, he can divide the class into three or four subgroups. In these smaller sections the students can read their papers and the same benefits of student criticism can be gained.

Of course, class criticism on a high school level is only one helpful technique in teaching composition. And that aid is more psychological than pedagogical. We as teachers of basic composition skills have handicaps which math or physics teachers do not have to contend with. A math problem is done in a particular way and all the student needs to do is learn the ritual. A physics experiment follows very exacting procedures and all the teacher needs to do is show the way. In composition there is no established pattern to follow--there are no rituals. Instead, we criticize banal and hackneyed expressions; we give discipline for plagiarism.

Literary forms and styles are helpful as models. Versatility in modeling the language to fit prescribed patterns is useful in building independent and creative forms of one's own. However, modeling is not enough. Once the student has successfully modeled his essay after a good magazine article, he should then be asked to maintain the arguments but direct his paper to a group of farmers in Alabama or a group of cowboys in Texas. By addressing it to a different audience, he learns to maintain the basic idea but alter the language and use of metaphor to fit a different level of education and intelligence.

The subjects for essays should be as controversial as possible in order to stimulate arguments among students. The topics for essays this year might come from various aspects of the civil rights question, Russians in Cuba, and Cuban refugees in Florida. For these topics, students have ample factual material available and often have firm opinions formed. As they exchange arguments through the essays on current controversial subjects, they learn a valuable Aristotelian lesson--a successful rhetorician must be master of subject and clever with logic if he plans to attempt dishonesty with words.

Somewhat as the chemistry teacher takes the student step by step through an experiment, the composition teacher should take students through the stages of developing a finished paper by actually writing a composition for them. The teacher should be a demonstrator to his class; that is, he should write the same assignment that he gives to his students. He should bring his rough draft before the class, verbalize his self-editing to the students, revise and rewrite for them and explain each change he makes. In other words, let the students see that the process of revision can be, and is, hard work, agony and often a great deal of frustration. This epiphany, although sometimes damaging to a teacher's ego, does demonstrate to the students that even the "perfect" English teacher had to labor to achieve his "perfection". During the initial planning or jotting stage he may demonstrate some fallacies of premature conclusions, hazy thoughts, vague references, etc. By outlining he can show the value of arrangement according to chronology, or the forcefulness of arguing from the general to the specific. By showing them the first draft, he shows that even English teachers are not born masters of their crafts.

Stenciled copies of the teacher's first draft and final draft may be given to them and each change that has been made explained in detail: change a word because it is not specific enough; substitute a word here because the connotation is not what is desired; alter the third sentence to break the monotony in structure; this metaphor is esoteric; place an emotionally tinted adjective here to strengthen the point of view; insert a negative here to foil the doubt that might arise about his reference. There are dozens of effective writing techniques that may be taught by this epiphany.

By demonstrating the composing process, a teacher can share experience and knowledge gained over many years of trial and error. If he waits to find the moment of need in a student paper, he shares the knowledge only with that student. A demonstration to the class can be one of the most effective teaching techniques used.

Creativity and originality of self expression, then, are the greatest lures we may offer the high school student. Compared with his band drills, he not only plays the music, he writes it.

THE LANGUAGE COMPOSITION ACT

by Lester E. Angene

A casual inspection of contemporary composition teaching reveals weaknesses which suggest that a more discerning understanding of the meaning of composition as a process and product may assist in improving methods of teaching it and ways of evaluating students' growth in expressional competence.

Evidence of confusion is apparent in the misunderstanding of what composition is and the contribution it can make to education. Such confusion is indicated in the malpreparation of composition teachers, the inadequacy of various textbooks, the preoccupation of some teachers with having pupils learn the facts about language at the expense of time and emphasis in developing attitudes, habits and skills in expression, the myopic concern with end products rather than writing processes, the dichotomy of creative and utilitarian writing, and a doubt that composition can really be taught at all. Further confusion is manifested in the compartmentalization and segmentation in composition programs and a proliferation of composition activities with a too limited regard for the psychological bases upon which these activities necessarily depend.

The act of language composition must be seen in its context of composition generically considered, and the latter in the context of experience, for the ingredients of a complete experience are likewise the very ingredients of composition itself. Experience involves an environment which is characterized by relationships of cause and effect, a dynamic quality, and ordered rhythmic change. The psychological elements of experience: impulse, need, desire, purpose, sensation, feeling and emotion, imagination, the subconscious and insight into relationships play roles in the act of composition which correspond with their functions in experiencing.

Generically considered, composition consists of the purposeful organizing and relating of materials in order to satisfy the needs and desires of the composer. The stimulus to compose is twofold: a dissatisfaction with disorder, conflict or incompleteness in contrast with anticipated satisfaction in a conception of order, harmony, and completeness.

The needs and desires which motivate man to compose in language are the very same as those which stimulate his general behavior.

Need and Desire

Derived from the needs and desires to motivate general behavior (such as maintenance and perpetration of self, companionship, security in possessions and with people, domination, activity, enlargement of experience) are the particular ones motivating man to compose in language. Man uses language to meet his needs to influence others, to enter into more intimate social relations, and to think, i. e., to find meanings by seeing objects, events, and people in their interrelationships.

The composition act is a response to a hierarchy of necessities. Each subsidiary need defines the nature of its own satisfaction and derives its meaning from the larger ends to which it, in turn, is subordinate. A need defines the satisfactory completion of the composition task, favors certain associations or relations among images, ideas, and other composition materials, directs the search for the materials themselves and, conversely, prohibits the introduction of the irrelevant. Hence need determines means and ends on various levels of awareness ranging from the focus of awareness to

the fringe of consciousness. Need is pervasive, not solely intellectual, for the need to complete a sound, a color, a form, a rhythm, a meter is just as real.

As needs become more keenly felt, because of the obstacles to satisfying them, desires are fostered. Need suggests a lack to be fulfilled; desire indicates a strong feeling impelling one to achieve what seems attainable.

Purpose

Need and desire evolve into purpose, a concept or idea, which serves as an end-in-view to guide the act of composition. A composition develops, not like a crystal or snowball by mere accretion but rather in the way that sperm and ovum unite to form a cell which in turn subdivides, making drafts on its environment as the process continues. To compose is, then, to make explicit and determinate what had previously been implicit and indeterminate.

The concept or idea of the completed composition constitutes the purpose from the very start, moving along a continuum from vagueness to definiteness as materials are selected, ingested, and arranged.

Purpose

A purpose guides both the selection and arrangement of materials, but an intellectualized statement of purpose in a declarative or theme sentence marks a late stage in the process of establishing relationships among previously disparate elements of experience. Dominant passion as well as conscious idea guides the composer in the task of unifying and differentiating. A substratum of qualitativeness determines the what, why and how of association, the elements to become related because of their membership character in a larger whole.

In the act of composition purpose operates after the manner of what some psychologists call a determining tendency. This tendency is a need implicit in an unsolved problem which governs the course of thought favoring and rejecting as it completes patterns which have been started. The stock questions (tailored to the specific situation, of course) who, what, when, where, why, how are means for instituting relationships (meaning) of a concrete fact to experience as a whole. What is it like? How can it be defined or classified? What is its cause, its consequence, its history? How does it differ from other apparently similar facts? What principle or "universal law" "explains" it? The desire for answers to doubts, fears, conflicts, questions, problems--the desire to engulf what had been insular causes man to compose in verbal language and thereby to relate previously separated elements of experience. Purpose mediates between an existing condition and one imaginatively projected as more desirable. Purpose gains clarity by (a) keener realization of the end-in-view, and (b) a fuller stock taking of the capital at hand. These reciprocal processes assist the writer in planning the intermediate steps from the here and now to the there and then. The writer's experience, the nature of the topic, the intended reader, and the intended effect are part and parcel of purpose.

Sensory Data

Whenever the purpose in writing is to convey sensory qualities, feelings, and attitudes as well as the thought, primary experience is the source of materials. What has not been clearly apprehended cannot be clearly communicated. Subject to refinement, accentuation of a part, or elimination of irrelevances, sensory aspects of experience need to be recreated in the general manner in which it has been acquired.

Reflection is only a part of experience--an abstraction from it. Every experience has sensory, emotional, and ideational components. Only in retrospect or in reflective analysis may they be dissociated or extracted and emphasized according to one's purpose.

An inspection of the role of the senses in primary experiencing reveals how they become incorporated in the composition act and the composition product. The senses are the gateways and the roadways to all experience. They operate interdependently, reinforcing each other, and are intimately associated with motor activities. They are indispensable factors in whatever we are trying to do.

Observation is for the purpose of discovering the unknown or the concealed. Objects are apprehended because of an interest in some whole of which they are a part. We observe to find out what, when,where, why, how. We see in terms of past experience and present purpose with the senses active in the process. Interest guides observation and unifies what is seen. As opposed to observation, recognition is an abstraction. A clue enables us to recognize or name an object and go our way.

Sense data do not accumulate as so many discrete particulars. As attention shifts each succeeding impression is modified by what has preceded and is also affected by them. Attention may be voluntary or involuntary. The former is affected by experience and interest, the latter may depend upon the contrast between the object (figure) and background (ground) of which we are also aware.

The early part of the impression process tends to be general and perhaps vague or indeterminate. As attention continues, this general impression becomes imbued with details. These details, present implicitly from the first, give objects their character and the characteristics become explicit with continued attention.

We are enabled to think of sense impressions and to use them in composition because of the images which they produce and are the means of dealing with sense impressions in their absence.

Feeling and Emotion

The data of the senses and affective states are inextricably interwoven. An emotion, which is the extreme of feeling, becomes real to the writer (and to his reader) as it is projected into materials. A concrete image can embody a universal emotion. Qualities of immediacy and individuality, often valued qualities in a composition, are exhibited in the concrete. In order to convey emotion to a reader, the writer employs other aspects of an experience as vehicles. Emotions are attached to objects and events and are emotions toward or about something; hence one way to express an emotion is to build up the concrete and unique circumstances which give rise to the emotion. These circumstances arouse concern for an object or event in which something is, has been, or will be at stake.

In the form of attitudes and interests, funded emotions are the capital of the writer. In the course of living, meanings, attitudes, interests, and similar affective states derived from direct and vicarious experience are accumulated and become fused with one another. These fused elements are incorporated in the deeper levels of personality, determining to what stimuli the writer will respond. Modes of seeing, feeling, and thinking are a result of accumulated interests and attitudes. Writing involving the whole personality is therefore original and individualized.

A stimulus in current perception or memory evokes those elements of past experience which are dyed with a similar emotion. The initial emotion fuses with those aroused emotions and thus it is that emotion operates to assemble, to relate, and to organize images, feelings, and thoughts and thus it is, too, that emotion is expressed.

It is common knowledge that we observe and remember people, places, and events, not in their every detail, but in a manner that is determined by our interests and the quality of our attention. We remember those features which for one reason or another have been most meaningful and most impressive. What will be meaningful and impressive is determined by (1) our background of meanings, attitudes, and interests, and (2) by the character of the situation itself.

In a situation the contrast between a thing and its background determines impressions. Motion, color, suddenness, intensity, and uniqueness cause us to pay attention involuntarily. As was said before in the discussion of observation, we get an emotional impression of the whole. All of the details implicit in the situation, even though they contribute to the total impression, do not come to the focus of attention. Certain details of the situation which most impress us symbolize the entire impression. These details become even more significant because they incorporate the emotional charge of the whole. What we remember, then, are these vivid details and the accompanying emotion. It follows in consequence that in order to convey to others our primary experiences of objects and events we must present them as we experienced them, that is, through significant detail.

The originating emotion, as has been pointed out, arouses the kindred emotions of past experience. All of the feelings thus fused are incorporated in the concrete details which become vehicles for conveying the affective aspects of experience to a reader. The detail, the sensory image, can symbolize an emotion, giving it a habitation and a name.

Imagination

When observation is not arrested by mere recognition of an object or event but is instead permitted to proceed and thus determine a fuller meaning of what is observed, imagination is allowed to do its work.

Imagination functions to see into, to find the "inner" less apparent meanings, to get to essentials, to go behind objects and events in order to make a fuller determination of relationships, their causes, effects, likenesses and differences, relation to "some larger whole," principle, or fundamental of human behavior. Through imagination we see irony, humor, pathos in objects, events, and people. We find individualizing traits, subtleties, motives, and qualities. A function of imagination is to see the strange, odd, and ordinarily unnoticed phenomena in the commonplace and to find the familiar in the new. Imagination is a bridge.

The fusion of old meanings and new situations is the essence of interpretation or explanation. In this process the new is endowed with meaning because past experience is brought to bear and past experience undergoes reconstruction. Imagination enables the composer to conceive and to plan because he can hold the various elements of his experience in solution while he rearranges, rebuilds, and relates these elements in new ways. The central concept is an imaginative function. As this concept becomes clear the writer is moved to give it substance and reality.

Imagination as conceiving relationships "leans hard on reality." It does not run away from experience but comes in close to give it a hard look. Imagination at work is quite in contrast to the imaginary, imagination at play. Imagination is a blood relative to fancy but is not the same. Imagination enables the writer to link the separated and to separate the linked. It is the essence of the process of instituting relationships which is involved in putting together--composition.

Subconscious

An inspection of the literature concerning the composition act reveals a concensus that by no means does composition take place entirely in the focus of consciousness. "Inspired creation" involves a fortuitous confluence of experiences which are applicable to a current problem. These ideas and experiences, coming as they do from forgotten sources and not particularly at our beck and control, are facilely assigned an occult role. The mind has been compared to an iceberg in the sense that by far the greater part lies submerged. Yet this submerged or subconscious mind is of the same stuff as that of which we are consciously aware. Both conscious and subconscious aspects of mind play interdependent roles in thought and expression. Conscious reflection and the forces of inner organic ripening are equally involved; hence mere waiting for the muses to bestow ideas upon the composer without some prior conscious effort on his part appears futile.

The workings of the subconscious are not chiefly intellectual. Imagery and symbols occur in the lull of conscious activity. These images are "tied to" the original disturbance.

Relations

The sheer number of relationships stated or implied in even a relatively simple composition is astounding. Notwithstanding the complexity of relationships which may be thought of and expressed, the number of kinds of relations can be conceived as falling into a few categories. An understanding of the composition act requires an answer to the question: In what ways may a writer relate his materials to each other?

Spearman classifies relations as ideal and real. Ideal relations are (a) likeness and differences (includes all modes of comparison and contrast), (b) evidence (one element is grounds or evidence of another such as a belief and the grounds for believing), and (c) conjunction (items associated on basis other than evidence or likeness). Real relations are (d) attributions (an item and its qualities or characteristics), (e) identity (the "same" item in different guises or forms), (f) time, (g) space, (h) cause, (i) objectivity (sensing and what is sensed), and (j) constitution (part-whole).

Perception of similarities is basic to "creative" and "critical" thinking. Metaphor, far from being mere addition to expression, is a mode of apprehension and comprehension. In the form of analogy likeness is a source of new ideas and often the essence of invention and originality. Among the common figures of speech founded upon likeness are metaphor, simile, personification, apostrophe, trope, metonymy, and analogy. Let it be reemphasized that figures of speech are not mere ornaments. They are ways of experiencing, ways of thinking, ways of composing, i. e., associating previously separated items.

Onomatopoeia is essentially founded on the notion of likeness. In a similar vein, items may bear a relationship of likeness because certain rhythmic patterns have come to be associated with particular emotions. The use of these rhythms in compo-

sition tends to convey allied ideas and feelings.

Another mode of composition associated with likeness is difference or opposition. Contrast is companion to comparison, but comparison must precede it and form the basis for it. In the form of conflict it is the essence of plot in drama and prose fiction. The biographer often employs a pattern of conflict between ideals and aims of his subject on the one hand and the "real world" of obstacles in the way of achieving those aims. Paradox and antithesis exemplify relations of opposition. The organization of sentences, paragraphs, and, not infrequently, the entire composition may rest upon the relation of opposition. Studies of esthetics assign a prominent role to the relation of balance of opposing elements.

The relationship of cause and effect being basic to experience is therefore prevasive in language composition--in sentences, in paragraph development, and in the whole composition. Form and content is intrinsically such a relation.

Elements may also be related in that they bear the relation of part-to-whole or whole-to-part, the relation of constitution. In the order of evolution the whole comes first. Parts derive their character and definition from the nature of the whole. Helpful implications of this principle arise for the analysis of the composition act and for the composition program.

The relating of experiential materials via any of the aforementioned categories is not wholly a conscious business. In fact, so much of the creative process proceeds outside the pale of conscious effort that an aura of mystery envelops the relating process, not only the portion of it which the subconscious contributes but also the more apparent work of the conscious mind.

The foregoing brief analysis of the language composition act is a part of a study which considers composition generically, views language composition psychologically in the generic context, and illustrates the theory by citing views of men of letters. The teaching and evaluation of written composition are then viewed in relation to the nature of the composition act, the aims of secondary education, and objectives of the English studies. Readers desiring to pursue implications of this analysis as well as to consider supportive evidence are referred to this analysis and a selected bibliography.

The analysis: "Proposals for the Conduct of Written Composition Activities in the Secondary School Inherent in an Analysis of the Language Composition Act," unpublished doctoral dissertation, Ohio State University Graduate School (microfilm).

AN APPROACH TO CREATIVITY IN POETRY

by Jack L. Granfield

Poems start with thoughts, thoughts about the scarlet trees, the moon lonely in the sky, or thoughts about the way you feel. But aren't most things you write a reflection of your thoughts and feelings? What makes a poem different? Looking at "The Red Wheelbarrow" by William Carlos Williams, what is the smallest unit of meaning in the poem?

Words. Words convey the meaning, establish the image. In "The Red Wheelbarrow," can you also see the farmhouse, the fields, and the couple who live on the farm? However, everything you write is with words, so there must be more to a poem. What are the words in poems trying to do? How do you think e. e. cummings wants us to feel in this poem?

in Just-
spring

Cummings makes us feel the mood of spring, so perhaps poems are MOOD WORDS. Is that enough of a definition, or do poems do more? (This question is asked purposely to interject that poems don't always rhyme because that's what students invariably guess first.) Listen to this poem by Carl Sandburg:

Jazz Fantasia

Why did you beat along with the first stanza, feel the fight, slink through the moan and then drift with the steamboat up the night river? These lines differ in what ways? They have motion; so possibly poems are MOOD WORDS IN MOTION.

At this point, write on the board a poem about buttercups, butterflies and true love. Fill it with cliches.

Is it a poem? Probably not, because the most important word is missing in the definition. Earlier we said that poems are about thoughts and feelings. These are thoughts and feelings that everyone knows; they aren't special. Whose thoughts and feelings should be in a poem? The author's, so poems are YOUR MOOD WORDS IN MOTION.

At this point the class is ready to write about what they feel and think. Free verse is the result of the first few poems and you as the teacher praise the mood established in the poem, the originality, and the images captured with the word sketches.

The sequence used here is called fading clues because it inductively enables the students to see relationships and grow through their use. An example of a poem by a seventh grader who wrote only "Your Mood Words in Motion" is "The Bird."

Its body shredded,
Its color faded,
Trampled by a myriad of forms,
Not a hand to lift
It from its doom, but mine;
I look with sorrowful eyes
At the tatterdness.
Ugly now, but once beautiful,
Staring at it,
I wonder how it looked on its last flight.
But hearing footsteps behind me,
I, too, drop it and feel its -- Shirley Plott
Bulk under my feet. Spring 1963, Grade 7

This poem is purely descriptive, the first phase in fading clues. From the descriptive it has always happened in my experience that the students include a few similes. These statements of comparison are praised, and because they are seeking praise, the students move in this direction. The second state in fading clues is the simile.

Fast as an apple to the ground
a tear drop falls.
Rolling over the pale cheek,
Past the giant nose, -- Cathy Lutz
Then swallowed by a snakey tongue. Spring 1963, Grade 7

We then move from the simile to other figures of speech--personification and metaphor. The clues again fade as the relation of parts to the whole is no longer overtly stated. The transition is natural with students as they grow in the creative process. The result of this, the third state, is a poem more subtle in its meaning.

A reflection on a silvery surface;
That's all you are.
A figure in the backward world -- Eva Zucker
Of the looking glass. Spring 1963, Grade 7

In the fourth stage of fading clues the students state inferences and implications about the relationship between the parts and the whole. "Willow Grove," written by an eighth grader, gains significance through this technique.

I once knew him well.
We would meet in a willow grove
Known only to ourselves, many truths.
The road leading to the grove was old,
And muddy when it rained;

A bed of dust when dry.
You could not fish in the pond there,
For there were no fish to be had --
Only frail insects,
Skimming the surface of the clear water.
There were the willows, though.
Stately things, bending low
In the midst of defeat
Even they could not conquer age,
But they had many other things, which
They could hide from us.
My friend; he is gone now--
He tried to conquer the willows,
and failed.

-- John P. Doherty
Spring 1962, Grade 8

While fading clues emphasize the use of imagery and the personal character of the thought or feeling expressed, the student involvement in the process is reinforced through various classroom techniques. One of the techniques used is the observation group. Knowing that the first process of writing is observation, let the students find the materials. Divide the class into small groups of four and let one person from each group go outside and find whatever he thinks would be interesting to observe. He may bring in anything that will stay on the desk. Salamanders, leaves, branches, rocks, flowers, rusted parts from cars, and broken bottles are usually among the materials collected. Since the second process of writing is imagination, the class is told to imagine that they are about, around, in, under, etc. the collection on the desk in the center of each group. The third process, reflection, is the actual writing of the poem. Because each student is motivated by the strucutre of the procedure, often our best poems come from the observation technique. Here is an example.

Reaching from an ancestral environment
Society presses at my life.

Caught in a fungi mason jar of a stereotype,
Permanently pursued by parasites --
Clowns in performance who in their
Feeble haste fail, for my soul,
I, a nomad drifting through a desert
Of sarcasm, thirsty for freedom
And passion.
But in their leisure they mimic
At my presence on the way
Side of life, neglected.
They've neutralized everything but
Me, I'm negative;
I'm now heir to a flourishing family
Of mud.

Now there is only pathetic remorse
Of the soul from which no cry beckons.

-- Tom Spike
Spring 1963, Grade 7

Mood grouping is another technique used in the classroom. This started accidentally; a teacher, always talking about homogeneous grouping and heterogeneous grouping, once asked me what kind of grouping I use. Replying with mood grouping, I decided since I had just committed myself, I might as well try it. It is effective because it does consider the individual student's mood necessary for the creative process--at least the students think so. The object and purpose of each group is explained to the students and they then sign for the group that fits their mood. The number per group is limited and as you read on, you'll find that you'd have to be very persuasive as to the advantages of some groups if you expect them to be filled:

Mood Groups

1. Dreamers (5 students): for those (we all have them) who haven't formulated their ideas and need to stare out the window and ponder awhile longer. The students selecting this group commit themselves to this mood and know that although they are "dreaming" they had better produce or they'll be moved to another group.

2. Discussion (5 students): for those at the top and bottom of the class in creative ability who like to help or need help while writing a poem.

3. Observation (5 students): for those who achieved in this group when the entire class tried it.

4. Mood music (5 students): for those who feel they need music to write. We have tapes and earphones, but it doesn't seem to matter what the selection; they must like the earphones.

5. Conventional row (5 students): for those who feel they work best in the traditional straight row that faces the front of the room because this is the way they have been trained to work during most of their school experience. Imagine how "conventional" this looks in a room with all these other groups?

6. Buddy row (6 students): for those (we all have them) who can only work if they occasionally talk to the person next to them. This and the discussion group are the only groups allowed to talk.

7. Floaters (5 students): for those who no matter what the teacher sets up have to find or create their own mood.

It is only fair to warn you that if this isn't structured thoroughly, you might not have the desired results. The students like mood grouping and know that if they don't have a poem at the end of the period, they won't be grouped like this again. The first time I tried it, I happily looked around the room and everyone seemed to be working; however, one boy was missing--a floater. After looking about ten minutes, he was found under my desk, but he did write a poem. It is rather funny, perhaps "beat" and "an angry young man type," but it was printed in the Centralight, our literary magazine. Here it is.

In the bewildered mince of society;
One plans the acrobatics of his acts
With mud in his eye,
Throwing dynamite sticks to a gorilla
Yelling to his companion;
Which sounds like a man and mud and bones
Chewed by a human. -- Randy Dutko
Spring 1963, Grade 7

Perhaps a better sample of the result of mood grouping would be another poem by a seventh grader, "Watching the Moon."

The moon is out tonight,
I know, for I can see it shine behind the shadows.
The strong smell of pine is my only companion
And my eyes search about for comfort
But there is nothing in sight,
Save for an occasional glimpse of silver
As the tall rafters stare down at me;
I shine in their shadows and feel them tighten
Around my body, but forever longing, -- Shirley Plott
I walk, always watching the moon. Spring 1963, Grade 7

The first three parts of this paper deal with the student's analysis of how a poem is, fading clues, and classroom techniques used in the creatave process of writing poetry. During this time, the student writes in free verse. Form is introduced through an inductive approach wherein no rules are given to the class. The emphasis is still on the mood, the imagery, the expression of personal feeling, but the form is now structured. The first form used is the Haiku. Reading the Haiku, the students develop the criteria for a good Haiku: (1) element of time, (2) figure of speech, and (3) three lines containing five syllables, seven syllables and five syllables with no weak words at the end of the line.

One September night
Moon-like silver filigree -- Jim Guinter
Made lace under trees. Spring 1963, Grade 8

From the Haiku, the Tanka is then examined and the additional criteria, including the paradox, are developed.

Miles are no measure
The journey has come to end
Here, here is your goal
An Eternity ahead -- Judy Coolidge
Behind us a dusty road. Spring 1963, Grade 8

Additional structural forms are experimented with depending on the time available and the ability of the class. Following the Tanka, it is easy to move to the quatrain and Blues. Here is an example of a quatrain written by an alumna of our school and used as a model in our classes.

A Satire of Dual Meaning

Under the spreading chestnut tree
The loveless lovers sat,
In a romantic lethargy, -- Barbara Kruger
Accumulating fat. Fall 1963, Grade 10

Combining a variety of the techniques suggested in this approach to creativity in poetry has been more satisfactory than saying to a class, "Write a poem."

What could be more frustrating?

VALUES OF STUDENT PUBLICATIONS

by George Hillocks, Jr.

Many schools have student publications--newspapers, yearbooks and literary magazines. Generally, each of these has a faculty sponsor and is staffed and operated by a group of selected students. These student editors and staff members are frequently the same students whose names appear on school honor rolls, who have lead parts in dramatic productions, who are delegates to the student council, and who, in general, are the top scholars and the best leaders in the school. It cannot be denied that the experience of writing, editing, and producing a yearbook, a newspaper, or a literary magazine is valuable. In the cases of the newspaper and yearbook, however, aside from an occasional letter to the editor, only the staff members do the actual writing. And this staff is ordinarily a very small percentage of the student body. Even in the case of the literary magazine where most of the writing is done by other than staff members, the percentage of the student body contributing to its pages is usually very small. A high school literary magazine on my desk includes writing from 1.2% of the student body. Since the philosophy of the faculty sponsor if generally to include only the best material available, the great proportion of students are shut out. Unfortunately the students come to see that the literary magazine is neither for them nor of them, and they adopt an attitude of disdain toward it. Thus while the literary magazine may succeed in giving editorial experience and recognition to a few students, it frequently fails to give proper prestige to those who do the writing and editing and therefore fails to make writing a prestige activity. Yet this is or ought to be one of the most important objectives of student publications.

For a moment let us review the objectives of student publications.

1. Student publications should give to students an opportunity to write.
2. They should give students editorial and production experience.
3. They should give prestige to the students who write for them and thereby make writing a prestige activity.
4. They should make reading and writing a real part of the student's world. The student publication has the potential to make writing something more than simply an activity assigned at the whim of an English teacher.
5. Student publications should give the student a reading audience other than the teacher.
6. Student publications should offer these opportunities, experiences, and values to as many students as possible.

The final objective leads to trouble immediately. If the writing of all or even most students is included in a publication, then the quality of the publication suffers. As a matter of fact if the writing of more than ten or fifteen per cent of the students is included, the quality probably suffers. I am not about to recommend that a literary magazine represent all or most of the students. But it is possible to produce more than one publication. It is possible for each English class to produce an issue of a newspaper or a class magazine. The following is a program for student publications which attempts to represent all students in one phase and to maintain very high quality in another phase. The first phase includes what may be called selective publications and the second phase inclusive publications.

I. Selective Publications.

The yearbook and the school newspaper are the most popular kinds of publications in junior and senior high schools. The school newspaper is present in nearly every school, and there seems to be no lack of talent and budget for producing a newspaper. The literary magazine, however, has a different fate. A recent survey of schools in Indiana showed that for some reason very few schools produced any such magazine. The cost seems to be prohibitive. Yet if there were enough interest, one would think that the money would be made available--even by the most tight-fisted principal.

One of the problems is, of course, that there is little interest. No one has taken the trouble to generate interest in either the students or the faculty. After all, the literary magazine is a once a year shot. Once it is published it is forgotten as an issue, and there is nothing to remind the students until the issue the following year. This needn't be the case. If teachers begin encouraging students to write for the magazine from the beginning of the year, and if they use the magazines of previous years in class, the idea of the magazine can become firmly entrenched in the minds of both students and faculty. More important, the magazine can become a strong stimulus for writing in two ways. First, the students will begin to see publication of their writing as a desirable goal. Second, the writing in the magazine can be used for students to imitate. Students generally see the writing of professionals as out of their reach; it is the writing of a different breed. But good pieces of student writing are not only within reach; they can be surpassed and frequently are. In addition pieces of student writing in school magazines can be incorporated into various literature units. Student written satires can be examined by students studying a unit on satire the following year. The same will be true of other pieces of writing depending on their theme or topic. Thus, in a sense, it is possible to build up a student "literary establishment."

Student expository writing is usually included in the school literary magazine as a sort of filler when there are not enough poems and short stories to fill up the magazine. The possibility of a separate publication for student essays on various aspects of language and literature is usually ignored. Yet such a publication can have several important functions in the school's English program. It too can provide the concept of audience so often lacking in a student's expository writing. It can provide material for classroom use by way of models for writing and ideas with which students may take issue. Most important, it can help to provide much needed prestige to expository writing.

The second problem in the production of school magazines--cost--need not prevent publication. Magazines needn't be printed. If a faculty waits till there is enough money available to print a magazine on slick paper, it may wait forever. Very attractive magazines can be mimeographed in most school offices. Their covers can be silk-screened or printed in school art classes or print shops. A five hundred copy issue of a forty-eight page literary magazine can be published at a cost of about thirty-five dollars. Such a magazine would include sixty-five pound colored cover stock and double weight mimeograph paper which can be printed on both sides. Each copy needs twelve sheets of 8 1/2" x 11" paper folded in half and one sheet of oversize (about 9" x 12") cover stock also folded in half.

Folding the pages in half requires the careful preparation of a dummy so that stencils can be typed across the length of the stencil. On the stencils for a forty-eight page folded magazine, page one will appear opposite page forty-eight, page two will be opposite page forty-seven, and so forth. A dummy copy enables the typist to type the stencils rapidly and carefully. (If the school cannot provide the services of a typist for the magazine, it might be possible to find a parent willing to donate her services as a typist.) In making the dummy for the typist to follow, it is necessary to decide the size of the margins, the number of columns per page (one or two), the space between columns if there are two on a page, the length and width of columns, and the space between opposite pages to allow for folding. If the columns are to be made even on the right hand margin (i.e., justified), it is necessary to know the number of type spaces required to fill the width of the column. Whoever types the dummy simply types until the column width is filled with whole words and syllables. When the number of spaces left over cannot accommodate the next whole word or syllable plus hyphen, the typist indicates the number of spaces left over by inserting the appropriate number of diagonal lines. This procedure enables the typist to plan a line of a column for typing on a stencil. She merely counts the diagonals and leaves a corresponding number of additional spaces between the words of the line so that each line in a column ends with a character in the final space of the line. Although the editor and typist must expend great effort to justify columns of prose, the effort is well worth the neat looking professional appearance achieved.

Illustrations can be included by drawing directly on the stencil with a special stylus or by having ink drawings burned into a stencil by a commercial process for three to five dollars a stencil. A number of drawings can be burned into a single stencil, cut apart, and glued into spaces of the stencils for the appropriate pages.

One last hint. When the magazine is folded and stapled in the center, the pages at the right hand edge will not be even. The oversize (9" x 12") cover stock hides this uneven edge and avoids a laborious trimming process.

An 8 1/2" x 11" format can be used for expository writing. This is a bit more expensive, however, since such a format requires two pieces of 8 1/2" x 11" cover stock for every copy. The larger format seems more appropriate for expository writing and differentiates it from the literary magazine.

II. Inclusive Publications.

The main emphasis of the inclusive publication is not quality but inclusiveness. This category can include the school newspaper and various classroom publications.

Ordinarily the school newspaper is published by a central staff of editors and reporters working under a faculty sponsor. While at the senior high level this might be advisable, there is no reason why this should be at the junior high level. Each English class in the school or each English class at a particular grade level can be responsible for one issue of the paper. In this way every student receives some experience in writing for a newspaper and has the opportunity of publishing at least one article. In the junior high it is fairly easy to encourage competition among English classes for the best issue of the paper. At the same time it is possible to maintain a central staff of students who write editorials and continuing columns, and who are responsible for general editing, production, and distribution.

With this arrangement a printed paper is still possible if money is available. If not, a mimeographed edition with line drawings is satisfactory. Some English classes may wish to conduct special school activities to raise money for a printed issue.

The class magazine is an inclusive publication which is very popular with students at both junior and senior high school levels. It can be attractively and inexpensively produced. Every student should have some part in the production of class magazines--if not in the writing of material, at least in the designing of a cover or in the production and assembling of the final copies.

Six colors of ditto paper are available for covers; and by impressing parts of the cover design on blue, green, red, or purple carbon sheets, it is possible to obtain a variety of interesting effects. The pages of the magazine can be attractively illustrated in the same way.

Such magazines can be made up of the writing for a single unit of work or of the best pieces of writing produced in an entire semester or school year. Collections of haiku, tanka, descriptive poems and essays, short stories, articles on literature, and articles on language make the work in English more meaningful to the student and give him a sense of pride in his work. For classes made up of the weakest English students such magazines serve as a great incentive. Weak students seldom have the opportunity to do well in English or to take pride in what they can do. A magazine, though it be a collection of horror stories, a collection of brief descriptions of animals (a bestiary), a handbook outlining procedures for repairing automobiles, or a collection of favorite recipes, can do wonders for the spirit of such students. A magazine gives slow students a kind of recognition and pride they infrequently receive in an English class.

A school's publication program should have a dual purpose: to highlight the best writing and to give all students an opportunity to publish their wirting. The school's literary magazine made up of material chosen from all the writing done by students in the school will highlight the best writing but will not suffice alone. With only selective publications too many students are excluded. The school's newspaper and class magazines can provide a place of publication for all students. In the same way that new, unknown poets need the small literary magazines, our less talented students need the class publications. The school's publication program should give the student a reason to write, a desire to write, an audience to write for, and prestige in writing. The magazine cannot end all of our composition woes; but if we fail to use this teaching tool, we are neglecting an important motivational force--for both teachers and students.

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STUDY GUIDE: The Newspaper

1. Is it a standard sized paper? (7 or 8 columns wide) Is the type clear and easy to read?

2. Are the pages crowded with headlines? Are they well arranged or jumbled up? Are colored inks or colored paper used?

3. How much of the paper is dedicated to current news events?

4. Are there special departments and special pages--women's page or hobby pages, for example? Do any of the following occur: book reviews, movie reviews? Play or concert reviews? Television or radio listings?

5. Does the paper contain many pictures? Are pictures used along with current news stories? By themselves? Are they scattered throughout the paper or concentrated in one section?

6. How much of the paper is used for advertising? What types of advertisements appear? Do certain products appear in special sections of the paper?

7. Does the paper carry cartoons? Is there a special section devoted to cartoons?

8. Are the size and blackness of the headlines justified by the importance of the stories beneath them, or does the paper make a policy of "scareheads"?

9. Is there something for everyone? Can you tell which groups in the community articles are written for?

10. What kind of news is played up--local, national, international? Crime and scandal?

11. Where is the most important story located? What is the leading story in this issue?

12. Policy:
    a. Does the paper seem to oppose or support one political party?
    b. Are letters to the editor written by private citizens printed? Are critical letters printed?
    c. Are the news stories, or headlines, slanted against or in favor of any racial, religious, political or economic groups?

13. How many of the articles are written by members of the newspaper staff? How many articles come from other agencies and news services?

LESSON #1: THE NEWSPAPER

OBJECTIVES: To examine the organization of a daily newspaper.
To identify the types of material commonly found in the newspaper.
To evaluate the editorial policy of a newspaper.
To compare page makeup techniques.

MATERIALS: Daily newspaper

PROCEDURES:

A. Several days before beginning the unit order copies of a single edition of the local newspaper, one for each member of the class. This provides common material for study in the unit. It also avoids the distraction of introducing new editions at various stages in the unit. Allow time in class the first day for students to read the sections of the paper which interest them.

B. Distribute the study guide for the newspaper and either ask the students to answer the questions individually, or do the questions with the entire class. If the students work individually, a whole class discussion of answers should be changed, if necessary, according to the ability of the class, the time available, and the character of the local newspaper.

C. To complete analysis of page makeup, have on display several editions of a single day's newspaper. (front page only) With the students, note changes in the front page through the day. Possible questions to direct analysis:
1. What is the main story in the first edition?
2. What time is this edition published? (Check with local newspaper.)
3. What is the main story in the home edition; the final?
4. Where does first edition go? (state wide) Final? Home?
5. What pictures are used in early edition? Point out that these are often human interest pictures, replaced later by late news photos.
6. What stories moved off the front page as later news came in? What stories stayed on Page One?
7. What stories were "cut" (shortened)? Point out that structure of the news story fills this need, to cut from bottom. Note shortening of weather report, for instance, as editions change; also, use of boxes calling attention to stories moved off Page One.

LESSON #3: NEWS WRITING

OBJECTIVES: To distinguish between fact and opinion.
To identify facts in slanted or interpretative copy.
To recognize the structure of a news story.
To write a news story.

MATERIALS: Article on "How to Write News" by L. B. Seltzer.
Current news stories (controversial, opinionated).
Large news photos (from Life, etc.) mounted.

PROCEDURES:

A. Distribute copies of a slanted news story and a study guide for individual student analysis. Emphasize in the study guide identifying statements of fact, expressions of opinion, use of connotative words and selection of quotations (if any). When the students have finished the study guide hold a brief class discussion of their answers.

B. Pass out dittoes of Seltzer article and read it aloud to class, while they follow their copies. Put the main points on board; discuss examples of hard, soft, direct and "weasel" words.

C. Discuss the structure of a news story, using a good illustrative example from the student newspaper.
   1. Does the first paragraph (or paragraphs) contain the most important information?
   2. Does the first paragraph (lead) cover the important facts? Does it answer the question--What is new? Does it answer some or all of the five W's? (Who? What? When? Where? Why? and/or How?)
   3. Do subsequent paragraphs deal with less important details, in diminishing importance? (inverted triangle form)

D. To review techniques of news story writing, have students select one of several designated stories from their newspaper copies, and analyze it with the attached study guide on the news story.

E. Display news photos--dramatic accidents, crime, fire, etc. and on board, with whole class, outline a news story (writing lead in full) built around pictured incident.

F. In homogeneous groups, have the students write a news story to go with a second pictured event. Depending upon the ability of the class, you may wish to supply additional facts.

G. After a whole class discussion of possible school and community news items of current interest, (such as interviewing parents or teachers on current issues of interest to teenagers, or personal observation of school events) have each student write a short news item with lead, subsequent paragraphs and headline.

HOW TO WRITE NEWS

-- taken from article
by Louis Seltzer

This is like trying to tell how to write a novel. There are lots of ways to do it. In a news story, the idea is to arrange a set of facts in such manner as to attract attention, and cause someone to read what you have written....

A well-constructed news story will have dramatic interest, the narrative will be arranged in proper sequence, and it will be written in simple language. What is meant here by dramatic interest is simply the main thing that happened.

After the main fact of dramatic interest has been stated, the rest of the story consists of expository and explanatory detail. The details are the most important elements in a well-written news story.

Details should be exact. The exact time and place, the exact distance, the exact thing that was said, the exact height, of color of hair or eyes or cut of garment are facts which sharpen interest and give movement and imagery to a story.

These details should be not only explicit, but arranged in such sequence as to give clarity and meaning to everything that goes before, and to everything that follows. Each paragraph should relate to the paragraph ahead, and to the whole of the story; and the value of these details should be graduated from the bottom of the story up.

* * * * * * *

A story can be well constructed so far as dramatic value and sequence are concerned, but fail to command readership because of poor writing.... Good newspaper writing means the use of short and familiar words--short sentences, grammatically constructed, with a beginning, a middle and an end. It means short paragraphs, but paragraphs in which the sentences are related.

But simple writing, in order to be good writing, requires more than the stringing of little words on a short thread. It required the use of the exact word.

Some words are hard as rocks, others soft as clay. There are words as direct in meaning as a pointed pistol. Some words are irridescent, giving color and tone to other words...the newspaper man who wants to write well must devote much labor to the study of words.

But words alone cannot make a story....it's facts that make a news story--the energizing element of something happening or about to happen. The purpose of words is to give the happening movement and meaning.

STUDY GUIDE: News Story

1. Does the first paragraph give the reader all the important information? 5 W's?

2. Does the headline fit the story? Does it use any confusing abbreviations? Is it misleading?

3. Are there pictures to go along with the story? Do they fit in with the subject of the story?

4. Is the writer recognized with a by-line? Where was the story written? Is it written by a local reporter or taken from a national news service?

5. Does the reporter report the facts, allowing the reader to make up his own mind? Or does he try to influence the reader by exaggeration, connotation of words, or personal opinion?

6. Does the reporter give the names of his sources, or does he rely on vague expressions like "It is believed that" and "It was learned on the highest authority"?

7. Has the newspaper been careless in proof-reading the articles: misspelled words? Omitted sentences? Repeated lines?

8. Is the subject of the article of current interest? Is it really news?

9. What event is the writer reporting to the reader?

10. Is the story written following the inverted triangle form?

LESSON #4: EDITORIAL WRITING

OBJECTIONS: To identify editorial writing.
To identify propaganda techniques in editorials.
To identify fact and opinion.
To write an editorial.

PROCEDURES:

A. Select one of the editorials from the newspaper used in class, and after reading it aloud with the students, discuss the following questions:

1. Which sentence(s) states the topic of the article? (underline)
2. Which sentences are statements of fact? of opinion?
3. Is a balance achieved between fact and opinion? Explain. How are the facts used to support the opinion?
4. What is the purpose of the editorial?
5. Which statements or words are used for their persuasive power? How do they help achieve the writer's purpose?
6. To whom is the editorial addressed?
7. How could the editorial be changed to appeal to a different audience?
8. How is the editorial different from the news story?

B. To provide a basis for evaluating editorials and perceiving variations in form, choose several editorials from various sources which illustrate possible beginning paragraph techniques, sample topics, varying ratios between fact and opinion, and presence or lack of the qualities of interest, brevity, force, and clarity. The attached worksheet illustrates one assortment of editorials and the types of questions which might arise from such a selection.

C. Building on the persuasive language identified in Part A, review propaganda techniques with the class. (This work assumes previous study of propaganda. If the class has not studied propaganda, the film *"Propaganda Techniques"* may be shown and discussed, or lessons may be pulled from the 8th Grade Semantics Unit.)

1. What is the purpose of propaganda?
2. Why are propaganda techniques appropriate to editorial writing?
3. What are some propaganda techniques that you have studied before? (Ask for examples and definitions.)
4. Scan the editorials on the editorial page of the newspaper and find any propaganda techniques used by the authors.

The students should name the following techniques. (Provide the names of those which are not recalled by the class.)

testimonial	glittering generalities
bandwagon	card stacking
name calling	transfer

If the students have difficulty in giving examples and/or definitions for the various techniques, work through the attached worksheet with the class.

D. To prepare for the writing of editorials, brainstorm for topics with the class. List their suggestions on the board:

Sample list -- organization of school
sports
teenage customs: dating, dress, etc.
recreation
student problems: driving, smoking, jobs, crime
student achievements: local and national figures
education
current news items
school policy

E. Choose one topic and with the class outline a short editorial on the board. While planning the outline, review the criteria established through previous class discussion.

F. Assign a short editorial to be written in class, allowing opportunity for teacher help where necessary. Students may choose a topic from the list on the board, or they may select one of their own. Some of the editorials may be read in class to allow for a sharing of ideas and opinions and for a constructive criticism of form and techniques used by the students.

WORKSHEET: Review of Propaganda Techniques

A. In each of the following statements, explain how the writer uses persuasive language.

B. Based on the example, define the technique.

1. Name-calling

The community and society established by the guilt-ridden snobs of our town is simply a poor substitute for the so-called charity ball.

2. Glittering-Generality

Several generous society women of our town have recently established a community and society as a wonderful, good-will gesture.

3. Transfer

Our American servicemen uphold our beliefs in God and Freedom in many bases abroad.

4. Testimonial

The president has endorsed our local building program and called it "an example for other cities to follow."

5. Plain Folks

Mr. Jones, who owns a local farm, recently said he was in favor of federal aid to agriculture.

6. Bandwagon

Everyone in the city is taking part in the rejuvenation of the downtown area.

C. Name the propaganda technique used in each of the statements listed below:

1. All of the boys who took part in the recent fund-raising campaign wore school letter sweaters when they went on their collection rounds.

2. Several members of the PTA have expressed disapproval of the recent decision to discontinue extra-curricular activities.

3. Our bigoted, ignorant city manager has unthinkingly voted against the new library proposal.

4. The whole ninth grade is planning to attend the Valentine dance.

5. Mr. Smith, the principal, said, "We must eliminate harmful pranks in the halls of our school."

6. Enlightened, mature young adults work conscientiously during their formative school years.

FOOLISH DISPUTE

The controversy over membership on the Greater Cleveland Council of Economic Opportunities can serve no purpose other than to delay federal assistance to the city's impoverished.

U. S. officials have complained that the council, as presently constituted, is not representative of the poor and a plan has been offered to add 14 members.

Early organization of the council is imperative in clearing the way for the city's participation in the anti-poverty war. Petty squabbling is intolerable when so much is at stake in gaining help for those whose needs are so urgent.

The council should settle its differences and get on with its important work.

Study Questions:

1. Does the writer use any attention getting device to begin his editorial? If not, what is the function of the first sentence?
2. What proof does the writer use to support his opinion?
3. Does he consider the problem of representation on the council and its possible importance in deciding a plan for helping the city?
4. What persuasive language is used to sway the people against the council dispute?

THE COMMON MAN

The common man is apt to be a very common athlete, too, and that's why the latest sports experiment of the Lakewood Recreation Department has a special attraction. The common man rarely is more than six feet tall. The amateur basketball league to be started in the suburb will bar anybody over the six foot mark from playing in it although there will be other leagues for the human skyscrapers.

Efforts to appeal to the common man in sports participation in Lakewood have been uncommonly successful.

A season of six-man touch football on a small gridiron, for men too old and too brittle to play bone-crushing tackle football, has just been concluded. Back in the middle 1930s, Recreation Commissioner Charles Foster started a not-so-good softball league with slow pitching to please the batting appetites of gentlemen sports who were slower, weaker and less agile than they once were--or than they once claimed to be.

It proved tremendously popular, so much so that its descendent today, blooper ball or slow pitch, draws far more participants locally and nationally than regular fast pitch softball.

Judged by today's standards, men less than six feet tall are basketball shrimps and putting them on one court is an eventful decision, tantamount to an emancipation proclamation of the court game.

Study Questions:

1. How does the writer use the word "common"?
2. What play on words is used in the second paragraph?
3. What kind of adjectives does he use throughout?
4. Is it easy to follow the writer's train of thought throughout the article? Why or why not?
5. What is the topic of the last paragraph?
6. How would you re-write this editorial using the same information?

NATURE'S OWN THERMOMETER

An anonymous saying has it that one can determine the temperature by catching a cricket, counting the number of times Mr. Cricket chirps in 14 seconds, adding 40. This is supposed to give one the correct temperature within a single degree.

We have never found a qualified meteorologist who agreed with this formula. But even if it is approximately correct, it is not always possible to catch a cricket, and anyway, the rhododendron method of arriving at the degree of coldness without a thermometer is far simpler. Almost anyone with a little practice can come close to the actual temperature by observing the leaves of the rhododenron.

You probably know the rhododendron when it bursts into bloom in June with those big, fat blossoms that range from deep red, through the various shades of pink and lavender to dazzling white. But are you acquainted with the rhododenron during the winter season?

On a cold day when biting winds blow and snow is deep in the back yard, the glossy, leathery-looking foliage of the rhododendron is not the gleaming dark green it is on a summer day. The leaves sort of roll themselves together and droop, and by the angle of the droop and the tightness of the roll, one may guess the temperature. The lady who cooks my breakfast every morning can come within two or three degrees of the actual temperature by observing the rhododendron leaves just outside our kitchen window--and sometimes she hits it right on the nose.

The natural rhododendrons are a little more difficult to substitute for a thermometer than are the hybrid variety, for they roll their leaves together so tightly that they look almost dead. Even so, they can give one a pretty good idea of whether it's simply cold or extremely cold.

It's interesting to watch a rhododendron react to a warm day immediately following a cold day. The leaves respond almost immediately, unrolling themselves, and becoming fat and glossy and dark, dark green. Let it become cold again, and they begin to shrink and droop and go into a minor form of hibernation.

Sometimes as we see snow swirling about the rhododendrons, and observe how they have pulled their shivering leaves together, we wonder whether they will manage to survive or (since they seem to possess such human attributes) come down with a bad case of double pneumonia. But they're tougher than they look, and thus far they have pulled through some mighty cold winters.

One can never be absolutely sure of anything in this peculiar world, but the rhododendron bushes seem to have a built-in optimism that when spring arrives they will be on hand to greet it. Meanwhile they seem perfectly content to take it easy, serving as the poor man's thermometer, and enjoying whatever sun there is, when it appears. There might well be an object lesson here for human beings.

Study Questions:

1. What topic is presented in the second paragraph?
2. What is the purpose of the first paragraph?
3. How is the topic developed step by step? Is it logical?
4. How does the writer extend the theme of his editorial in the last two paragraphs?
5. Of what area of editorial writing is this article an example? How does it differ from "Foolish Dispute" and "The Common Man" as far as topic?

HOW ABOUT A TREAT!

Halloween is generally known as a time for more tricks than treats for many people in the school. Such things as water balloons and raw eggs always seem to find their place in every Halloween celebration. Is this a sign of good citizenship? Is this the sign of the modern teenager? Wouldn't it be better to go out collecting money for some useful cause like U.N.I.C.E.F.?

Some of the things that go on during Halloween are the things that give teenagers a bad reputation. Tricks that may seem harmless or funny to you may not seem funny or harmless to another person. Why risk a good reputation for the sake of a few pranks, harmless or not? Help others make this a clean Halloween.

Study Questions:

1. What is this writer writing against? What is he in favor of?
2. For what audience is he writing?
3. What other holidays or historical days could give rise to editorials? What theme would each holiday or day suggest? List your ideas.

MR. KNOW IT ALL DOESN'T

A while back, about the 15th of September 1964, a group of well known British singers came to entertain our younger citizens. The people who attended--adults, teens and children paid rather high prices for the seats, $4.50 to $6.50. About half of the people couldn't see very well, most of those people in the balconies had to use binoculars to see anything. These people decided to see something after all, that's why they paid to get in. Some tried to get closer to make movies or to get pictures. The police stopped the show. The audience became unhappy with the situation. After all they paid for something and wanted to see it.

The "great" mayor of our "great" city read the morning papers, (wirtten by people with minds closed to the fact that younger people are entitled to their own kind of enjoyment) and decided that it isn't good for people to be excited, or enthusiastic about anything he doesn't appreciate. He decided, now, this shouldn't be. I don't think that English singers, are good cultural entertainment for the teenagers.

Here we have the fellow who thinks he knows everything. No one knows more than he. Not to disturb his satisfied sleep or anything, but he doesn't know all there is to know, he doesn't have the ideal taste in entertainment and has no right to close down a public place.

Our constitution states, to this effect, that no ban shall be enforced on any groups appearing at a public gathering place. The Englishmen are humans same as anyone else, Public Hall is a public place and the gathering people are doing nothing immoral, improper, or against the law. People are enjoying themselves. Is there a law against that? If not, someone tell the mayor because he's got some funny ideas.

Study Questions:

1. In reaction to what event is the editorial written?
2. What examples of name-calling are used?
3. What factual evidence does the writer give to support his condemnation of the mayor?
4. Which statements are matters of opinion which could easily be argued?
5. Is there a balance between fact and opinion in this article? Explain.

* * * * * * *

"The Common Man" -- Cleveland Plain Dealer, Monday, December 14, 1964, pg. 16.

"Foolish Dispute" -- Cleveland Plain Dealer.

"How About a Treat!" -- Guy Phillips News.

"Mr. Know It All Doesn't" -- The Echo, November, 1964.

"Nature's Own Thermometer" -- Cleveland Plain Dealer.

LESSON #5: CRITICAL REVIEWS

OBJECTIVES: To analyze the content of critical reviews.
To write a critical review of a TV show.

MATERIALS: Dittoed reviews of television shows and movies, based on student interests. (Use reviews in current newspapers.)

PROCEDURES:

A. Distribute selected reviews, (dittoed) and read them with the students. (Sample reviews attached or current materials may be used.)

B. To analyze the content of critical reviews, cover such questions as the following in whole class discussion:

1. What facts are included in reviews? (Time, place (channel) actors, title, author (if known.)
2. How much plot resumé is included?
3. Does the writer use comparison? with other similar shows; with earlier shows of same type?
4. Does the writer express his own opinion? (Free expression of opinion, usually signed column.)
5. Find examples of comparison in these reviews.
6. Find examples of use of background material, to add interest and information.
7. Find examples of prediction: of success or failure; of audience reaction; of type of audience.
8. Underline highly connotative words used in the reviews.

C. Emphasize to the class that a good review usually has intrinsic interest, either in informational content or prediction, to make interesting reading as it stands -- without having seen the show in question.

D. Assignment in class:

1. Write a review of a TV show (or radio program or book) utilizing the criteria established above.)
2. (Alternative) Write a comparison review -- of contrasting or similar shows. (Possibilities: two or more horror shows; two or more ghost programs; two or more musical shows, etc.)
3. Slower students could be assigned to work in pairs, to review a show and hand in as joint report. (Radio programs, school performances, etc. could be included here -- the brevity of the standard TV show makes it easier for these students to handle than movies or plays.)

E. Read and discuss the best reviews with the class.
These should be saved for use in the publication of the student newspaper -- possibly accompanied by a poll of students' favorite programs.

SAMPLE REVIEWS

"The Louvre" Scored — The Press November 18

Last night's production of "The Louvre" on NBC and Channel 3 was surely one of television's brightest and noblest accomplishments.

Here was the perfect combination of entertainment and education, a flawless procession of delights for the eye and the ear. When the awards for this season are distributed, this program will score.

The producer, Lucy Jarvis, who gave us the memorable "Kremlin," last year, undertook to tell the story of the Louvre, the world's most famous museum.

The narrative, from the obscure beginnings of the establishment as a fortress-prison in the 12th Century, embraced the history of France, or art, mankind itself through the centuries.

The musical score....perfectly supplemented the visual splendor.... The cameras probed with delicacy, and sensitivity....a one hour tour led with urbane charm by Charles Boyer.

* * * * * * *

Mickey Gets Bopped

Add Mickey Rooney's show to the list of sad little comedies headed for early extinction.

It probably will be replaced with (brace yourself, kids) FULL HOUR of Shindig. This rock-and-roller goes the full 60-minute route of a trial basis tomorrow night on Channel 5, 8:30 to 9:30. Paul Petersen stars in the first half hour, the Everly Brothers in the second.

This emphasis on the wild music of our young is beginning to shape up as a full blown TV trend. ....Ready in the wings as a possible midseason starter for NBC is a teen-age swinging musical show called Hullabaloo which somehow sounds loud just reading it.

The Wife Who Wasn't There

Quaker Oats and Chevrolet sponsor Bewitched, the new comedy series Thursday nights on ABC Television. Samantha, the pretty housewife who looks and acts like an all-American girl, has the dominion we all secretly envy. She makes objects appear, disappear, move through the air at a crook of her finger; but she is not malevolent. Samantha is the good witch who shares fully the value system of humans. She is, in truth, a defector from the witch world and she actually wants to be human. She fell in love with a man (an old habit of witches); she married her advertising executive; and on her wedding day, very morally, she confessed her true identity.

The bridegroom accepted his destiny philosophically (advertising men are generally comfortable in an atmosphere of sorcery). He relished the prospect of wifely witchery....insisted that it be restricted to the family. Her inner struggle to contain her powers, her defeats and the amusing consequences that will flow from them constitute the essence of the new television series....

Samantha is a delightful, perfectly acceptable witch. She will win her sponsor's high shares of audience.

* * * * * * *

Daniel (Bubblegum) Boone

A new television series, Daniel Boone, makes its debut on the NBC network September 24. Whatever its quality, its "merchandising" potential must have contributed greatly to its success in winning a place in the prime-time evening schedule. In merchandising a program "property" the owners grant licenses to retailers who pay for the privilege of "tying-in" their products with the program (for instance, a clothing manufacturer might sell Buck Rogers sweaters). The tie-in industry now grosses some $200 million a year....

The first legendary hero of the American frontier enjoys great stature with the kids. Fess Parker plays him in the new series, and he did pretty well with Davy Crockett on TV. ....The real Daniel Boone was a man of extraordinary courage and considerable simple dignity, which even the coolest of modern historians have not denied him.

....Boone himself might now have frowned upon the tie-in. His whole life was "a great speack" (speculation)....Having exploited the Indians and having been exploited himself, he might see no harm in his exploitation by television. He might even find in Fess Parker, the actor who plays him, the embodiment of the American dream. "Although Fess Parker is the personification of pioneer America before the cameras" relates an NBC biography, "away from the camera he is a far-sighted fellow with diverse interests. He is a sportsman, investor, businessman, and developer. In Santa Barbara, California, he is part owner of Rancho Santa Barbara, a $1,500,000 mobile-park home."

SR, September 5, 1964

LESSON #6: FEATURE WRITING

OBJECTIVES: To distinguish feature articles from news stories and editorials.
To identify the characteristics of a feature article.
To write a feature article.

MATERIALS: Feature articles

PROCEDURES:

A. Choose one of the feature articles in the newspaper used by the whole class as a basis for beginning discussion of feature writing. A human interest story which has immediate appeal for the students would be a good choice. Discuss the qualities of the story with the class and compare it to news and editorial writing.

1. How does the writer attract the readers attention early in the story?
2. How is the beginning different from the lead of a news story? From the standpoint of the way people read a newspaper and the general organization of a newspaper, how can you account for the difference?
3. What is the topic of the story? Where is it stated?
4. Does the feature follow the pyramid organization of a news story? If not, what method of organization does it follow and why?
5. What examples of amusing, interesting or unusual language are present in the feature? How is the language different from the news story? the editorial?
6. How are the purpose and tone of the feature different from the editorial?

B. To illustrate different types of feature articles commonly found in a newspaper, select one example of each of the following. This selection may be made from the newspaper used in class, assigned as homework for the students, or made by the teacher from other sources.

1. a daily information column ("Dear Abby," "Heloise," etc.)
2. a fashion column
3. a sports feature on a personality, team, or tradition.
4. a humorous story
5. a reform story, exposing problems of a city, area or group

In discussing these examples in class, the following points should be covered where appropriate:

1. dramatic interest
2. use of attention-getting devices
3. use of humor
4. effective description
5. appeal to special interest group -- teenagers, men, women, children, business men, housewives, parents

C. To prepare for the writing of feature stories, divide the class into small groups by special interest. This division may be based on a choice list made out by each student, or on the teacher's previous knowledge of the students' particular interests and hobbies. Ask each group to select a topic for a feature story. Suggest the reading of examples of the type of story they want to write as an activity to precede actual writing. Teenage fashion magazines, sports magazines, hobby magazines and weekly news magazines are sources for examples, as well as the daily papers.

D. Assign the writing of a short feature in class, beginning with an outline which is checked before the final copy is prepared. The outline and finished story may be done as a small group assignment, or may be prepared by each student, following small group discussion.

LESSON #7: GETTING READY TO PUBLISH: THE CLICHÉ -- AVOID IT!

OBJECTIVES: To identify common cliches in news writing.
To substitute new words and phrases for overworked words.

MATERIALS: "Cliché Hunt" -- article from time (dittoed)
Copies of students' newspapers (ordered for class)

PROCEDURES:

A. Distribute "Cliché Hunt" and read it aloud with the class. On the board, list further cliches supplied by class, such as "dry as dust", "blanket of snow," etc.

B. Have students search through sections of their newspapers on a cliché hunt -- assign sections of paper to small groups and set a time limit on their search. The groups should read its list to the class when time has elapsed.

C. Make up, with the class, a "Don't Use" list of overworked words to avoid in class newspaper publication.

Assign three or four students a research project: search through previous editions of school paper for common clichés. Add these to "Don't Use" list. (Ditto the list and use as check list during newspaper publication.)

D. Distribute study guides to students and have them supply new and vivid words to replace underlined clichés.

CLICHÉ HUNT

Haste is the standing excuse of the newsman whose deadline bouts with the typewriter let a cliché, or two, slip past his careless eye. In an effort to reduce the cliché content of its own copy, the Associated Press, which must cope with haste to a greater degree than most news-gathering agencies, decided to enlist the aid of a computer. From editors and staff writers all over the U.S., the A.P. assembled a list of 469 hackneyed words and phrases. These were fed into a Univac 1105, along with 375,000 words of wire copy to be sifted for those same clichés.

Topping the list of shopworn journalese was the verb "hail," a pet of headline writers (MAYOR HAILS HOMETOWN HERO) as well as reporters ("New Yorkers hailed their first rain in six weeks"). Univac awarded second place to the phrase "violence flared," third place to "flatly denied." The rest of the runners-up: "racially troubled," "voters marched to the polls," "jampacked," "usually reliable sources," "backlash," "kickoff" (as applied to anything but a football game), "limped into port," "gutted by fire," "death and destruction," "riot-torn," "strife-torn," "tinder-dry woodlands," "in the wake of," "no immediate comment," "guarded optimism," "-wise" (as in percentage-wise).

In the wake of Univac's report, the A.P. had no immediate comment. But a usually reliable source hailed with guarded optimism the fact that, percentage-wise, the A.P. copy came out relatively cliché-clean. Even the first-place winner, "hail," was found only nine times among the 375,000 words.

Time, December 4, 1964

WORKSHEET: Clichés

Replace the underlined words with new and vivid expressions:

1. New Yorkers hailed their first rain in six weeks.
2. The bearded man emerged from the room.
3. The information regarding the murder came from usually reliable sources.
4. The senator spoke of the coming election with guarded optimism.
5. The townspeople waited fearfully as the lightning flared above tinder-dry woodlands.
6. Mayor Simson flatly denied any connection with the gambling interests.
7. Surveying the riot-torn street, the police had no immediate comment to make on the situation.
8. Death and destruction follow in the wake of the tornado.
9. Community leaders attended the kickoff banquet for the annual charity drive last night.
10. Violence flared in the city as voters marched to the polls in unprecedented numbers.

LESSON #8: TEST

OBJECTIVES: To inhibit knowledge.
To discover weaknesses which need additional work.

MATERIALS: The test

PROCEDURES:

A. Administer and grade the test.

B. Give students additional activities in their areas of weakness.

TEST

Part I

1. Identify the following as 1) news story 2) feature article 3) editorial
2. Then answer the questions using the story you have identified.

1. WHERE YOUTH IS VITAL

At first glance, one might agree with Sen. John G. Tower, R-Tex., who is incensed because the Peace Corps dismissed a 65-year-old teacher because she was unable to pass the course of sprints, such as running a mile before breakfast, doing pushups each morning and swimming while clothed and with her feet tied.

No one doubts the ability of a 65-year-old teacher to teach as well as she ever did, and doing pushups and swimming with her feet tied certainly have very little to do with teaching.

However, the ability to do these things indicates great stamina, and stamina is certainly vital in Peace Corps work where conditions are not of the best, and resilient health is vital.

If anyone is at fault it is not the Peace Corps for dismissing Mrs. Fletcher--but for accepting her in the first place.

2. HIGH TIMES AT HIGH NOON

-- By Jane Scott

All out for recess!

Remember the old-fashioned lunch hour? The stroll around the playground, those girls giggling in the corridors? Typical of today's teen? Not on your tintype, grandpa!

Johnny and Linda may be dancing up a storm--plunking ping-pong balls, swinging shuffleboard sticks. They may even be "going to college." Today's lunch hour has more variety than a Chinese smorgasbord on the Fourth of July.

'Checkmate!' called Bruce Harbison, 17, at Parma High's chess corner.

'Un peu,' practiced eight-graders at Emerson Junior High's foreign language laboratory. Four classes of Emerson's 12- and 13-year-olds share their lunch with French and Spanish lessons.

The college 'armchair tour' provides the newest food for thought. 'We have sound film strips of three colleges now,' said Ralph Peschek, 16, at John Adams High, taking off the record of Rutgers University. 'We may never see these schools otherwise,' offered Barbara Bobo, 16.

You better believe this. Teens even study. Libraries are booked heavily, from Bay to Bainbridge. But no matter how you splice it, there's still one big attraction. Just as in Grandpop's day.

Food.

3. 7-MILE CHASE ENDS IN JAIL

A West Side man who police said drove his car at speeds up to 70 miles per hour and crashed at least 30 stop lights on St. Clair Avenue was lodged in jail yesterday.

Police said William J. Albar, 33, of 1344 W. 82nd Street, was arrested at E. 163rd and St. Clair as he was turning his car around after a seven-mile chase through heavy traffic.

The chase began at E. 26th and St. Clair around 2 p.m. when Patrolman Angelo Caro, a motorcycle man, said he saw Albar's 1953 Dodge go through a red light there. When he tried to pull the car over, Albar swerved at his motorcycle and sped off, Caro said.

QUESTIONS:

Feature Article:

1. What attention-getting devices are used to attract the reader?
2. What is the topic of the article? (in your own words)
3. Give several examples of the interesting and figurative language typical of feature stories. (be sure you use quotation marks when you take examples out of the story)

News Story:

1. Identify and list the 5 Ws.
2. Does the story have a by-line? If so, give the name of the reporter.
3. Does the reporter name his sources or does he use vague expression? Give examples from the story to back up your answer.
4. What part of the story does the headline play up? (state this in your own words)

Editorial:

1. Is the editor commenting on local, national or international news?
2. What is the subject of the editorial? (in your own words)
3. Which statements express the editor's opinion on the subject. (list them and remember to use quotation marks)

Part II -- Sections of a Newspaper

Fill the blank with the letter which names the correct section of the paper.

____	1. weather report	a. women's page
____	2. local wedding	b. front page
____	3. banner headline	c. editorial section
____	4. explosion and fire	d. sports section
____	5. movies review	e. entertainment section
____	6. political cartoon	f. financial section
____	7. stock report	g. comic section
____	8. woman's clothing sale ad	
____	9. fishing equipment sale ad	
____	10. crossword puzzle	
____	11. television program schedule	
____	12. shipping schedule	

Part III -- Proofreading and Editing

If you were an editor reading this review what comments would you make to the writer to help him re-write a better article? (Remember the qualities of a good review discussed in class.) What spelling and grammatical errors would you circle on the article itself? Circle them.

Part IV

Using the following facts write 1) a lead for a new story based on this information 2) a headline

8th grade boys
taking cooking classes
September and October
Central Junior High School
instead of shop classes
learning to bake cakes
and cookies
making their own aprons
food to be served to
faculty at a tea
teacher says, "They're
better behaved and more
skillful than the girls."

Part V

Using the same set of facts, write 1) an opening for a feature story and 2) a headline for a feature story.

LESSON #9: PUBLICATION OF A NEWSPAPER (Optional)

OBJECTIVES: To write, edit, organize and publish one edition of a school newspaper.

MATERIALS: None

PROCEDURES:

A. There are many possible methods of organization for the writing of a newspaper in the classroom. Depending on the size of the class, the space available, and the ability of the students, the best plan for any particular class will vary. This lesson explains one method which proved successful, and which thus provides suggestions for the teacher.

B. The day before the beginning of publication, divide the students into departments on the newspaper staff. Use previous performance in class and individual interest and ability in the area of newspaper writing as a criteria for assigning the positions on the staff. The following list of positions suggests a possible division:

1. feature editor
2. feature writers
3. editor
4. editorial writers
5. news editor
6. news writers
7. headline writer
8. lay-out designers
9. proof-readers
10. cartoonist

C. Set up a hierarchyof responsibility whereby the editors and one-man departments (such as cartoonist) are directly responsible to the teacher. The rest of the staff work with the editor, who is responsible for the organization and efficiency of his department.

D. Once the staff positions have been assigned and responsibilities decided, establish the following procedures:

1. Stories go from writer, to editor, to proof-reader, to teacher, to headline writer, to lay-out.
2. Assignment sheets made out by editors are written in duplicate; one copy posted in the room, one copy going to the teacher.
3. Establish deadlines for stories to be in to the teacher, and a deadline for publication.
4. Organize the departments in various areas around the room. Make out signs indicating department and also editor.
5. Set up schedules for interviews to be done on class time.

E. The first day of actual work in the classroom, ask each department to brainstorm for ideas for stories, cartoons, etc. From this discussion will arise the assignment sheets, which are then checked by the teacher. (Students in the positions of headline writers and lay-out editors may be assigned a short article from one of the writing departments. This provides an activity for these students until the paper reaches a stage where their services are needed.)